

# NED WAYBURN'S TOWN TOPICS

PRODUCED AT

*The* CENTURY

MUSIC BY

HAROLD ORLOB

BOOK & LYRICS BY

HARRY B. SMITH, THOS. J. GRAY  
and ROBERT B. SMITH

Price, \$2.00 net



G. SCHIRMER

NEW YORK

BOSTON



**NED WAYBURN'S  
TOWN TOPICS**



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*In Two Acts and Twenty-One Scenes*



BOOK AND LYRICS BY  
HARRY B. SMITH, THOMAS J. GRAY

AND  
ROBERT B. SMITH

*THE MUSIC BY*  
HAROLD ORLOB

STAGED BY  
NED WAYBURN

Musical Director  
HILDING ANDERSON

G. SCHIRMER  
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## CAST OF CHARACTERS

BILL DAILY, hotel clerk, Mr. Harlem Bronx, and Score Card Boy	Jimmie Fox
MRS. HARLEM BRONX.....	Bessie Calla
RIP, } hotel porters, and { Give, } door-tenders {	John Carbrey
TIP, } } Take, }	Douglas Carbrey
ROSIE CENTURY } Musical Comedy Sisters, and Lady Fans {	Dorothy Cameron
POSIE CENTURY }	Madeline Cameron
OPHELIA NICHOLS, news-counter girl, and a Benefit Fiend.....	Marie Lavarre
TIRED TUTTLE, a gink, The Great Goatee, a magician, and Right Score, a reporter.....	Jacob P. Adler, Jr.
SHERIFF ZACK DOOLITTLE, a rural Sherlock and a Fan.....	Lew Hearn
MOLLY R. MOTION, a café canary, and Captain of the Lady Giants	Blossom Seeley
FRITZI FLIRT, a beauty doctor, prima donna, and Madam Flair.....	Vera Michelena
FULLER HOPS, a dancing instructor, an announcer, and Jiggler, the umpire.....	Peter Page
CONSTANCE SPINNER, his assistant.....	Eileen Molyneux
HARDLY ABLE, a pupil, and Will Play, a baseball player.....	Gus Shy
STEVE HOGAN, professor of languages, the stage manager, Ward Heeler, Captain of the Home Team, and Subway Guard.....	Bert Leslie
DAVID DANSANT, who trips the light fantastic.....	Clifton Webb
MRS. ALBANY DAYLINE, an ambitious actress, a Voter, and Catcher of the Lady Giants.....	Trixie Friganza
CAR BONA, a vaudeville actor, baseball thug, and Ty Cobb.....	Edward Flanagan
BEN ZINE, his partner, and Hans Wagner.....	Nealy Edwards
BRIGHTON EARLY, publicity promoter for Mrs. Albany Dayline.....	Wellington Cross
FOUR KINGS OF MELODY.....	Messrs. { Kern Ellis Vickers Henderson
JENNIE, the Juggler.....	Alice Gordon
GERTIE GORGONZOLA, a "small timer".....	Mabel Elaine
DRAW M. INN, a cartoonist.....	Carl Hall
WILL ROGERS.....	Will Rogers
LILLIAN LOVE.....	Lois Josephine
SUMMER GIRL, Dryad, Spirit of Winter, a Butterfly, Little Dickie Bird.....	Miss Adelaide
SUMMER BOY, Mercury, Spring's Messenger, Tom Cat.....	Mr. Hughes
CUPID.....	Effie Allen
SPIRIT OF EVIL.....	Stafford Pemberton
MYTH.....	John Kusky
ROBIN.....	Flora Lea
LIGHTNING.....	James Templeton





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From  
Ned Wayburn's  
"Town Topics"

# ACT I

## No.1

### Opening Chorus

#### "The Plaza and Astor"

Lyrics by  
Robert B. Smith

Music by  
Harold Orlob

*Allegro*

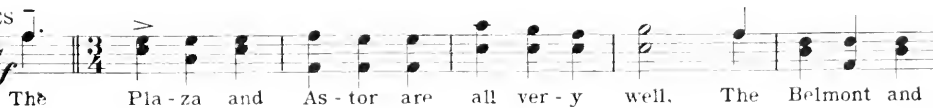


#### Chorus of Men

TENORS



BASSES



Bilt - more O. K., \_\_\_\_\_ The Ritz and St. Re - gis are

Bilt - more O. K., \_\_\_\_\_ The Ritz and St. Re - gis are

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of two sharps (D major) and a 4/4 time signature. The bass staff has a key signature of two sharps (D major) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

show - y and swell, The Sa - voy all right in its way, \_\_\_\_\_

show - y and swell, The Sa - voy all right in its way, \_\_\_\_\_

The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the treble.

— The Cla - ridge will an - swer for af - ter - noon tea, The

— The Cla - ridge will an - swer for af - ter - noon tea, The

The piano accompaniment concludes with the same eighth-note bass line and chordal accompaniment in the treble.

Wal - dorf will do for a drink; ——— But when you've seen 'em

Wal - dorf will do for a drink; ——— But when you've seen 'em

all, you'll a - gree with me, There is on - ly one Ho - tel de

all, you'll a - gree with me, There is on - ly one Ho - tel de .

*Moderato*

Gink! ———

Gink! ———

*Moderato*

*f*

Clerk

Front! Pail of suds to twenty-three. Front!

*mp*

Mister As-tor wants his key Front! Take this

guy his bill-and wait! Front! Cake of soap to twenty-eight!

Entrance of Tramp Guests

*ff*

Slow

Andante eccentrico

Two Boys

We have just arrived up-

on the eight ten From Buf-fa-lo, up the State,— A bunch of wear-y trav-el-ingmen From

sleeping inside a freight; The meals were just a lit-tle bit shy, The berths were dust-y and

hard,— But not so hard as the foot of the guy That kicked us out in the yard. For!

Allegretto  
Male Quartet  
TENORS

Such is life for the trav-ling man, It's tough, you must ad-mit, it's tough! He has to do the

BASSES

Such is life for the trav-ling man, It's tough, you must ad-mit, He has to do the

Allegretto

best he can

the best of it.

best And make the best of it. He's here, he's there and ev'-ry-where, His

best he can And make the best of it. He's here, he's there and ev'-ry-where, His

home is in his hat. And when the wind blows thro' his hair He some-times los-es that.

home is in his hat. And when the wind blows thro' his hair He some-times los-es that.



## DANCE

9

The first system of musical notation for the 'DANCE' section. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment.

The second system of musical notation. The right hand continues with eighth-note chords and single notes, including some beamed eighth notes. The left hand maintains the eighth-note accompaniment, with some chords and single notes.

The third system of musical notation. The right hand features a triplet of eighth notes. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line.

The fourth system of musical notation. The key signature changes to two sharps (F# and C#). The right hand features a series of eighth-note chords and single notes. The left hand continues the eighth-note accompaniment.

The fifth system of musical notation. The right hand features a series of eighth-note chords and single notes. The left hand continues the eighth-note accompaniment.

The sixth system of musical notation. The right hand features a series of eighth-note chords and single notes. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line.

## Allegro Entrance of Girls

The first system of musical notation for the 'Allegro Entrance of Girls' section. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music begins with a series of eighth-note chords and single notes. The right hand features a triplet of eighth notes.

The second system of musical notation. The right hand features a series of eighth-note chords and single notes. The left hand continues the eighth-note accompaniment.

The third system of musical notation. The right hand features a series of eighth-note chords and single notes. The left hand continues the eighth-note accompaniment.

The fourth system of musical notation. The right hand features a series of eighth-note chords and single notes. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line.

## Girls

We are trot-ting a-round and tak-ing in the sights:— Go-ing to plac-es

We are trot-ting a-round and tak-ing in the sights:— Go-ing to plac-es

of renown, Do-ing the dens of Chi-na-Town Off to see the Bow-er-y, And

of renown, Do-ing the dens of Chi-na-Town Off to see the Bow-er-y, And

where the gun-men dwell,— The gangster kings and all the things The dai-ly papers tell.—

where the gun-men dwell,— The gangster kings and all the things The dai-ly papers tell.—

## REFRAIN

Town Top - ics! the things we read a - bout, — They are what we would

Town Top - ics! the things we read a - bout, — They are what we would

like to see, If you will point them out. — Town Top - ics! we'll wan - der ev - 'ry -

like to see, If you will point them out. — Town Top - ics! we'll wan - der ev - 'ry -

where, We'll wan - der to the ren - dezvous In old Times Square!

where, We'll wan - der to the ren - dezvous In old Times Square!

1.

**2.** Valse

Square. The Pla - za and As - tor are all ver - y well, The Belmont and Bilt - more O.

Square. The Pla - za and As - tor are all ver - y well, The Belmont and Bilt - more O.

**Chorus of Men**

**TENORS**

The Pla - - za, As - - tor, Bel - - mont,

**BASSES**

The Pla - - za, As - - tor, Bel - - mont,

**2.** Valse

K., \_\_\_\_\_ The Ritz and St. - Re-gis are show-y and swell, The Sa-voy all

K., \_\_\_\_\_ The Ritz and St. - Re-gis are show-y and swell, The Sa-voy all

or the Bilt-more; The Ritz and Sa - - voy seem

or the Bilt-more; The Ritz and Sa - - voy seem

right in its way, \_\_\_\_\_ The Cla - ridge will an - swer for af - ter - noon tea, The

right in its way, \_\_\_\_\_ The Cla - ridge will an - swer for af - ter - noon tea, The

all right in their way, And the Cla - - ridge or the

all right in their way, And the Cla - - ridge or the

Wal - dorf will do for a drink; \_\_\_\_\_ But when you've seen 'em all, you'll a - gree with

Wal - dorf will do for a drink; \_\_\_\_\_ But when you've seen 'em all, you'll a - gree with

Wal - - dorf is O. K.; But when you've seen 'em all, you'll a - gree with

Wal - - dorf is O. K.; But when you've seen 'em all, you'll a - gree with

*poco pressando*

me, There is on - ly, — there is on - ly, — there is on - ly one

*poco pressando*

me, There is on - ly, — there is on - ly, — there is on - ly one

*poco pressando*

me, There is on - ly, — there is on - ly, — there is on - ly one

*poco pressando*

me, There is on - ly, — there is on - ly, — there is on - ly one

*poco pressando*

gen - u - ine, Si - mon pure place: that's the Ho - tel de Gink! — The

gen - u - ine, Si - mon pure place: that's the Ho - tel de Gink! — The

gen - u - ine, Si - mon pure place: that's the Ho - - - tel de Gink! The

gen - u - ine, Si - mon pure place: that's the Ho - - - tel de Gink! The

fa - mous Ho - tel, the fa - mous Ho - tel

fa - mous Ho - tel, the fa - mous Ho - tel

fa - mous Ho - tel, the fa - mous Ho - tel

fa - mous Ho - tel, the fa - mous Ho - tel

*Allegro molto*

de Gink!

de Gink!

de Gink!

de Gink!

*Allegro molto*

*ff*

From  
Ned Wayburn's  
"Town Topics"

## The Keystone Glide

Lyrics by  
Thomas J. Gray

Music by  
Harold Orlob

Alla marcia (not too fast)

The piano introduction consists of two systems of music. The first system is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with a *l. h.* (left hand) marking and a *fz* (forzando) marking.

The first two lines of the song are set to a melody in the right hand, with piano accompaniment in the left hand. The lyrics are:

1. Ev-'ry-bod-y has to sing a pic-ture - song, Ev-'ry-bod-y seems to push the  
2. Ev-'ry-bod-y seems to have a gra-pho - phone, Ev-'ry-bod-y makes a thea-tre

The last two lines of the song are set to a melody in the right hand, with piano accompaniment in the left hand. The lyrics are:

craze a - long;- Why, I have seen so man - y screens, I'm  
of their home; Big sis - ter Flo, and broth - er Joe,- All



see-ing mov-ing pic-tures in my dreams. Now some of them sug-gest a brand-new  
im-i - tate the ac-tors in each show. Why, the kids are al-ways ask-ing Ma—

rag-time dance, Just by the way the peo-ple fall a - round and prance; I  
for a dime, They're in some mov-ing pic-ture thea-tre half their time; They

have the name, it should win fame, As oth - er rags are on the wane. Now I'll  
all get rough and make a bluff At do - ing all the pic-ture stuff. You

tell it to you, This is what they do:  
must ad-mit it's true, It's in your fam-i - ly, too:

## REFRAIN

Ev-ry - bod - y's fall - ing down, It's the Keystone glide, \_\_\_\_\_ Ev-ry - bod - y's

roll - ing round, It's the Keystone glide; \_\_\_\_\_ Those Keystone cops, all do - ing flops Just

like a lot of Hot - ten - tots, \_\_\_\_\_ In the reels the ac - tors show their heels, show their

heels: Ev-ry - bod - y's on the run In the Keystone glide, \_\_\_\_\_

Ev-'ry - bod - y's hav-ing fun In the Keystone glide, \_\_\_\_\_

Ev-'ry-bod - y tries to hide, slide; Ev-'ry-bod - y tries the wide stride;

See the folks all tak-ing bumps, Do-ing hops and fun-ny jumps! That's what people

1. call the Keystone glide. 2. glide.

*ff* *fz*

## No.2

From  
Ned Wayburn's  
'Town Topics'

## Idol of Eyes

Lyrics by  
Robert B. Smith

Music by  
Harold Orlob

Moderato

Where beau-ty reigns su -

preme, \_\_\_\_\_ How ra-diant all things seem! \_\_\_\_\_

She fas-ci-nates you, She cap-ti-vates you, You gaze at her and dream...

*rall.*

De - vo - tion she com - pels, \_\_\_\_\_ Love ling - ers where she

*Slower*

dwells, \_\_\_\_\_ Beau - ty en - tranc - es, Tempt - ing your glanc - es,

Weav - ing her ma - gic spell. \_\_\_\_\_

## Tempo di Valse

Beau - ty's charm no pow-er can sway, She is queen of all, \_\_\_\_\_

At her com-mand all heart's must o - bey, Might - y is her

call. \_\_\_\_\_ For where you see a beau-ti - ful rose, The bird in

rap - ture flies; \_\_\_\_\_ And it's where you hear a beau-ti - ful song,

*cresc.* *accel.*

*rall.* *a tempo*

There you lin - ger, lis-ten-ing long; Where you find a beau-ti - ful girl. There you'll

*ff* *rall.* *a tempo*

1. find the I-dol of eyes. \_\_\_\_\_ 2. find the I - dol of eyes. \_\_\_\_\_

## No.3

"The old are getting younger every day"

Lyrics by  
Robert B. Smith

Music by  
Harold Orlob

*Moderato*

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Moderato'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using chords and eighth-note patterns. The vocal line enters in the second measure with the lyrics 'When grand - pa saw his son step The fox - trot and the one - step, He'. The melody is simple and follows the natural inflection of the lyrics. The score continues for three lines of music, ending with a final cadence. The lyrics for the first line are: 'When grand - pa saw his son step The fox - trot and the one - step, He'. The lyrics for the second line are: 'sat up on his cush - ioned Mor - ris Chair; \_\_\_\_\_ He'. The lyrics for the third line are: 'said that he could do it, And bet he'd beat us to it, And'.

When grand - pa saw his son step The fox - trot and the one - step, He

sat up on his cush - ioned Mor - ris Chair; \_\_\_\_\_ He

said that he could do it, And bet he'd beat us to it, And



then be-fore we knew it he was there. \_\_\_\_\_ He cried, "Come on, my

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat major).

dear-y!" And chose one young and cheer-y, And af-ter she was wear-y He kept

The second system of the musical score. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with similar rhythmic patterns. The key signature remains B-flat major.

on, on, As frisk-y as a fai-ry, With Min-nie, Maud and

The third system of the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with eighth-note bass lines and chords. The key signature remains B-flat major.

Ma-ry, He danced un-til the ver-y dawn of day. \_\_\_\_\_

The fourth system of the musical score. The vocal line concludes with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment ends with a final chord. The key signature remains B-flat major.

## REFRAIN

The old are get-ting young - er ev - 'ry day, ————— The ver - y

grey ————— are get-ting gay, —————

Where the life is bright and mer - ry ev - 'ry night they roam,

They've no use for home, sweet home; ————— Where

ev - 'ry chick-en treads, are man - y old, The sil - ver

threads a - mong the gold;

Wide a - wake and frisk - y when they should be in the hay, The old are get - ting

young - er ev - 'ry day.

## No.4

## The Oskaloosa Pets

Lyrics by  
Robert B. Smith

Music by  
Harold Orlob

The piano introduction is in 2/4 time, key of B-flat major. It begins with a treble clef staff containing four whole rests. The piano part starts in the right hand with a melody of eighth and quarter notes, marked *l.h.* and *f*. The left hand provides a harmonic accompaniment with chords and single notes.

The first vocal entry is in 2/4 time, key of B-flat major. The melody is in the treble clef, and the piano accompaniment is in the bass clef, marked *mf*. The lyrics are:

1. In our home town pa - pers Col-umns we would get, — At our comic  
2. Our act al-ways has 'em Fall-ing in the aisles, — Gives the gals a

The second vocal entry continues the melody in 2/4 time, key of B-flat major. The piano accompaniment continues with chords and single notes. The lyrics are:

ca - pers Folks are laugh-ing yet, — When they put our pic - tures  
spa - sm, Hear them laugh-ing miles; — We do no-thing vul - gar,

on the out-side page,—— Aunt Je - mim' and Un - cle A - mos Both a -  
but our stuff all goes;—— We're so good the a - gents tell us That we'd

REFRAIN

greed that we'd be fa - mous, So we up and went up-on the stage.—— Well,  
make the lead-ers jeal - ous, So they kept us do - ing pic - ture shows.——

*l.h.*

did we make a hit? Thought they'd have a fit! Say, Bo,—— we par - a -

lized 'em\_\_\_\_\_ In Ko-ko - mo, They loved us so. For we have gags and du-

ets\_\_\_\_\_ No one ev - er for - gets,\_\_\_\_\_ And they bill us

as the Os - ka-loo - sa pets.\_\_\_\_\_ Well, pets.\_\_\_\_\_

1. 2.

From  
Ned Wayburn's  
"Town Topics"

## No. 5

## "Take it From Me"

## Duet

Lyrics by  
Robert B. Smith

Music by  
Harold Orlob

Slow, with rhythm

*cantabile*

(He) When I met you\_

(She) When I met you\_

She what did you do?\_ He I hur - ried home to tell my folks a -

He what did you do?\_ She I wrote my folks a - bout you in a

bout you; let - ter; I raved a - way\_ She What did they say? He I

I wrote that night\_ He What did you write? She I

told them that I could - n't do with - out you!  
wrote that I would like to know you bet - ter.

My heart was won - I liked your smile. - *She* What had I done? *He* You'd  
I liked your smile. - *He* How was my style? *She* Oh,

giv - en me a look that went right through me! *Peo - ple* would wink:  
you were quite the dap - per lit - tle chap - py. Liked you a heap:

*She* What did they think? *He* They thought that something fierce had happen'd to me!  
*He* How did you sleep? *She* I slept im - mense, you see I was so hap - py!



## REFRAIN

Take it from me, You are all I've wait-ed for, and more, and more! —

Take it from me, You are all that I a-dore, and more, and more! —

You're my i - dea, dear, Dear, dear, dear, of what one ought to be; — So

when I — bring a wed-ding - ring, Well-well- well- take it from me! me! —

From  
Ned Wayburn's  
"Town Topics"

# I'll get you yet, my Cigarette

Lyrics by  
Thos. J. Gray

Music by  
Harold Orlob

Tempo di Marcia

1. From Key West land so  
2. All the pipes who were

far Came a big brown ci - gar To a lit - tle store one  
near On the shelf, they could hear Lov-ers talk - ing as they'd

day; \_\_\_\_\_ On a shelf by him - self he was laid a -  
spoon; \_\_\_\_\_ And the snuff got so rough he crept o - ver

way, And his heart was far from gay. One  
near, Made them sneeze and change their tune. The

night in the place came a brand - new case, And a ro - mance  
cig - a - rette blushed, the ci - gar was flushed, Tho' both knew it

start - ed to grow; To a sweet cig - a - rette, who was once his  
was just a joke; But the big brown ci - gar said, "Hold up your

pet Each night he whis - pered soft and low:  
head, dear, I'll soon buy the ring of smoke!"

## REFRAIN

I'll get you yet, my Cig-a-rette!

I'll strike a match with you; All these years

you've caused me sighs and tears, That's what makes my smoke so

blue For you dear; Don't slip in to an-oth-er's lip

Un - til you have kissed mine!

Cig - a - rette, I'll get you yet,

1. You'd make life di - vine!

life di - vine!

*a tempo*

## No.8

## Melody of the Century

Lyrics by  
Thos. J. Gray

Music by  
Harold Orlob

Not too fast

The musical score is written for voice and piano. It begins with a piano introduction in E-flat major, 4/4 time, marked 'Not too fast'. The introduction features a melody in the right hand and a supporting bass line in the left hand, with a mezzo-forte (mf) dynamic. The first verse of lyrics is followed by a piano accompaniment marked piano (p). The second verse continues the melody and accompaniment.

1. Mu - sic, sweet mu - sic, just chang - es with the times, — The  
2. Mu - sic, all mu - sic, must come from up a - bove, — It

po - ets all know, it's a new tune for their rhymes, —  
takes you and makes you as peace - ful as a dove; —

This is the Cen - tu - ry of Rag - time,  
Mu - sic brings glad - ness most as - sur - ing,

This is the life - time of drag - time;  
It has a charm so al - lur - ing;

An - y fel-low with a 'cel - lo Can make your heart beat fast;  
Each new me - ter may seem sweet - er, But this one you a - dore;

When he picks it, let us fix it So that mu - sic will last.  
Keeps you dream - ing, keeps you schem - ing: You want to hear some more.

## REFRAIN

1-2. That's the tune! — It's the mel-o-dy of the Cen-tu-ry, Just

hear them croon! — It's the mel-o-dy of the Cen-tu-ry; For

syn-co-pa-tion rules each na-tion, For years and years it's charm'd your ears, — It

drives a-way your sighs and tears; Watch them sway, Ev'-ry-bod-y's sing-ing it,



Waves rag on the sea, — It's what they love; Just keep on a - drum-min' it, It's

what they want, I'll bet you're hum - min' it: (Hum) —

(Hum) — That's the mel-o - dy of the Cen-tu - ry, Pin-ing,whin-ing

mel - o - dy. — dy. —

From  
Ned Wayburn's  
"Town Topics"

# Heap Big Suffragette

Harold Orlob

Moderato

The musical score is written for piano and woodwind. It consists of four systems of music. The first system begins with a piano introduction in the bass line marked "Tam, Tam". The melody is played in the right hand. The second and third systems continue the piano accompaniment with a steady eighth-note pattern in the bass and a more complex melody in the right hand. The fourth system concludes with a woodwind entry, indicated by the notation "Wood Wind" above a single note.

Tam, Tam

(Vamp.)

Wood Wind

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1. There is strife and con-ster-na-tion On the In-dian re-ser-va-tion,  
 2. Just to show they were not pik-ing, All the Squaws set out a-hik-ing

Big Chief Pin-head's go-ing daf-fy, For they've got his goat;  
 On to Wash-ing-ton to storm the Great White Fa-ther's house.

All the Squaws are off their noo-dle, They're all sing-ing Yan-kee Doo-dle,  
 Then the Chiefs all got to-geth-er, In their hats they stuck a feath-er,

March-ing all a-round the Tee-pee shout-ing, "Squaw want vote!"  
 And they did a war-dance there which end-ed in a souse.

When the braves went out one day to shóot the buf - fa - lo,  
Af - ter that they dressed them-selves up like a Christ-mas - tree,

*legato*

One old Squaw de - clared her - self for wo-men's rights, and so,  
And they shout - ed, "Our Big Chief boss, he big heap tough guy!

They got pick - led on pe - ru - na and be - gan to sing;  
Me go get some nice young chick - en, old Broad-way we'll see,

"Me be smart guy just like Pank-hurst, me boss ev - 'ry - thing!"  
And me knock-ums chick-en's block off, if she say to me:"

*rit.*

## REFRAIN

"Squaw be heap big pol - i - ti - cian, Squaw be Pres - i - dent,  
 "Squaw she wear those new thin dress - es, pale - face see right through,

Squaw wear pants an' go to prize-fight, Squaw no live in tent.  
 Squaw roll stock-ings down on shoe - tops; Squaw have hair bobbed too.

Squaw make big Chief do the house-work, Squaw smoke cig - ar - ette;  
 Squaw spend week-end down at Long Beach, just like blonde sou-brette;

Squaw no be a boob no long - er, Heap big Suf - fra - gette!" -gette!"  
 Squaw no be a boob no long - er, Heap big Suf - fra - gette!" -gette!"

From  
Ned Wayburn's  
"Town Topics"

# No. 10

## Tone - Pictures

### I

### Summer

Harold Orlob

Moderato

The musical score is written for piano and treble clef. It begins with a tempo marking of *Moderato*. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system shows a piano introduction with a melody in the treble and chords in the bass. The second system features a trill in the treble and a melody in the bass. The third system continues the melody with trills and sixteenth-note runs. The fourth system is marked *Curtain* and features triplets in both hands, with a *rit.* (ritardando) marking. The score ends with a final chord in the treble and a triplet in the bass.

## Andante moderato

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The piece begins with a piano (*p*) dynamic. The right hand starts with a whole rest, followed by a half note G4, and then a quarter note F#4. The left hand plays a continuous eighth-note pattern: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, 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G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371, G371, A371, B371, C372, D372, E372, F372, G3

First system of musical notation. The treble clef staff begins with a *pp* dynamic marking. The bass clef staff features a continuous eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff includes a *Slower* tempo marking and a *pp* dynamic marking. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff features a *pp* dynamic marking. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff includes a *ff* dynamic marking. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff begins with a *pp* dynamic marking, followed by a *Moderato* tempo marking and a *f* dynamic marking. The bass clef staff includes a *cresc.* (crescendo) marking and a sixteenth-note figure. The system concludes with a 4/4 time signature change.



First system of music. The piano part (left hand) features a trill in the right hand and a series of sixteenth-note runs in the left hand, marked with a '6' and a 'cresc.' (crescendo) marking. The right hand part (right hand) features a trill in the right hand and a series of sixteenth-note runs in the left hand, marked with a '6' and a 'cresc.' (crescendo) marking. The tempo is marked 'Fast' and the dynamic is 'sfz' (sforzando).

# Andante moderato

Second system of music. The tempo is 'Andante moderato'. The piano part (left hand) starts with a 'pp dreamily' (pianissimo dreamily) marking. The right hand part (right hand) features a series of sixteenth-note runs in the left hand, marked with a '6' and a 'cresc.' (crescendo) marking. The tempo is marked 'Fast' and the dynamic is 'sfz' (sforzando).

Third system of music. The piano part (left hand) features a 'p' (piano) marking. The right hand part (right hand) features a series of sixteenth-note runs in the left hand, marked with a '6' and a 'cresc.' (crescendo) marking. The tempo is marked 'Fast' and the dynamic is 'sfz' (sforzando).

Fourth system of music. The piano part (left hand) starts with a 'pp' (pianissimo) marking. The right hand part (right hand) features a series of sixteenth-note runs in the left hand, marked with a '6' and a 'cresc.' (crescendo) marking. The tempo is marked 'Fast' and the dynamic is 'sfz' (sforzando).

Fifth system of music. The piano part (left hand) starts with a 'ff' (fortissimo) marking. The right hand part (right hand) features a series of sixteenth-note runs in the left hand, marked with a '6' and a 'cresc.' (crescendo) marking. The tempo is marked 'Fast' and the dynamic is 'sfz' (sforzando).

First system of a musical score. The key signature has three sharps (F#, C#, G#). The tempo is marked *pp* (pianissimo). The music consists of a treble and bass staff with complex chordal textures and some melodic lines.

Second system of the musical score. The key signature remains three sharps. The tempo is marked *p* (piano). The system concludes with the instruction *accel.* (accelerando).

Third system of the musical score. The key signature remains three sharps. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Fourth system of the musical score. The key signature changes to two sharps (F#, C#). The system includes the instruction *cresc.* (crescendo) twice. It ends with a double bar line and a key signature change to two flats (Bb, Eb).

Fifth system of the musical score. The tempo is marked *Moderato*. The key signature is two flats (Bb, Eb). The system includes dynamic markings *f* (forte), *ffz* (fortissimo, crescendo), and *sfz* (sforzando). It concludes with a double bar line.

First system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by a series of chords and single notes. The bass clef staff has a 7-measure rest in the first measure, followed by chords and single notes. A *dim.* (diminuendo) marking is present above the bass staff in the third measure.

Second system of musical notation. The treble clef staff begins with a 7-measure rest, followed by a series of chords. The bass clef staff has a 7-measure rest, followed by a *f* (forte) dynamic marking and a series of chords. An *agitato* (agitated) marking is placed above the treble staff.

Third system of musical notation. The treble clef staff contains a series of chords. The bass clef staff has a 7-measure rest, followed by a *ff* (fortissimo) dynamic marking and the word *sostenuto* (sustained). The system concludes with a series of chords.

Moderato sostenuto

Fourth system of musical notation. The treble clef staff features a series of chords. The bass clef staff has a 7-measure rest, followed by a *ff* dynamic marking and a series of chords. A 3-measure rest is indicated in the treble staff.

Fifth system of musical notation. The treble clef staff has a 7-measure rest, followed by a *ff* dynamic marking and a series of chords. The bass clef staff has a 7-measure rest, followed by a series of chords. The system concludes with a final chord.

From  
Ned Wayburn's  
"Town Topics"

# Tone-Pictures

## II

### Autumn

Harold Orlob

Andante moderato (Break of day)

The musical score is written for piano and strings. It consists of four systems of music. The first system is in 3/4 time, key of B-flat major, and begins with a piano (*p*) marking. The piano part features a series of chords in the right hand and a melodic line in the left hand. The string part enters with a long, sustained note. The second system continues the piano part with a *rit.* (ritardando) marking. The third system is marked *a tempo* and features a more active piano part. The fourth system concludes the piece with a final chord and a *dim.* (diminuendo) marking.

Measures 1-2 of the piano score. The right hand plays a rapid ascending scale with a fermata on the final note. The left hand provides a simple harmonic accompaniment.

# Allegro (The Hunt)

Measures 3-7 of the piano score. The right hand plays a series of eighth-note chords and eighth-note runs. The left hand plays a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present at the beginning.

Measures 8-12 of the piano score. The right hand features more complex eighth-note patterns with some triplets. The left hand continues with eighth-note accompaniment. Trills are indicated in the right hand.

Measures 13-17 of the piano score. The right hand continues with eighth-note patterns. The left hand includes a section marked *l.h.* and *8va* (octave), indicating a change in register.

## Bacchanal

The musical score for "Bacchanal" is written in 2/4 time and consists of five systems of piano accompaniment. The key signature has two sharps (F# and C#). The score is characterized by a variety of dynamics and rhythmic patterns.

- System 1:** The right hand begins with a melody marked *f* (forte). The left hand provides a steady accompaniment of eighth notes.
- System 2:** The right hand features a melodic line with a *p* (piano) dynamic, while the left hand has a *f* (forte) dynamic.
- System 3:** The right hand continues with a melodic line, and the left hand has a *p* (piano) dynamic.
- System 4:** The right hand features a melodic line with a *ff* (fortissimo) dynamic, and the left hand has a *p* (piano) dynamic.
- System 5:** The right hand features a melodic line with a *p* (piano) dynamic, and the left hand has a *f* (forte) dynamic.

The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *p*, *ff*) to guide the performer.

First system of music. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and contains several chords and eighth-note patterns. The bass staff has a few chords. The system ends with a *l.h.* (left hand) marking and a series of chords.

Second system of music. Treble and bass staves. Treble staff has two measures: the first is marked *1.* and the second is marked *2. a little slower*. The bass staff has a few chords and a *p* (piano) dynamic marking. The system ends with a *l.h.* marking and a series of chords.

Third system of music. Treble and bass staves. Treble staff has a series of eighth-note patterns and a *ff* (fortissimo) dynamic marking. The bass staff has a few chords and a *ff* marking. The system ends with a *ff* marking and a series of chords.

Fourth system of music. Treble and bass staves. Treble staff has a series of eighth-note patterns and a *p* (piano) dynamic marking. The bass staff has a few chords and a *mf* (mezzo-forte) dynamic marking. The system ends with a *mf* marking and a series of chords.

Fifth system of music. Treble and bass staves. Treble staff has a series of eighth-note patterns and a *cresc.* (crescendo) dynamic marking. The bass staff has a few chords and a *cresc.* marking. The system ends with a *cresc.* marking and a series of chords.

First system of a musical score. The treble clef staff contains a series of eighth-note chords, mostly triads, moving in a descending sequence. The bass clef staff is mostly silent, with a few chords appearing in the second and third measures. A dynamic marking of *f* (forte) is present in the third measure.

Second system of the musical score. The treble clef staff features a series of eighth-note chords, some with grace notes, moving in a descending sequence. The bass clef staff contains a series of chords, some with grace notes, moving in a descending sequence. Dynamic markings include *ff* (fortissimo) in the first, second, and third measures, and *cresc.* (crescendo) in the fourth measure.

Third system of the musical score. The treble clef staff contains a series of eighth-note chords, some with grace notes, moving in a descending sequence. The bass clef staff contains a series of chords, some with grace notes, moving in a descending sequence. A dynamic marking of *ff* (fortissimo) is present in the first measure.

Fourth system of the musical score. The treble clef staff contains a series of eighth-note chords, some with grace notes, moving in a descending sequence. The bass clef staff contains a series of chords, some with grace notes, moving in a descending sequence. A dynamic marking of *mf* (mezzo-forte) is present in the first measure.

Fifth system of the musical score. The treble clef staff contains a series of eighth-note chords, some with grace notes, moving in a descending sequence. The bass clef staff contains a series of chords, some with grace notes, moving in a descending sequence.



First system of a musical score. The treble clef staff begins with a *ff* dynamic marking and contains six measures of eighth-note chords, each with an accent (>) and a slur. The bass clef staff contains six measures of eighth-note chords, also with accents and slurs.

Second system of a musical score. The treble clef staff contains six measures of eighth-note chords with accents and slurs. The bass clef staff contains six measures of eighth-note chords with accents and slurs.

Third system of a musical score. The treble clef staff contains six measures of eighth-note chords with accents and slurs. The bass clef staff contains six measures of eighth-note chords with accents and slurs. The sixth measure of the bass staff includes a '6' marking under a chord.

Fourth system of a musical score. The treble clef staff begins with a *ff* dynamic marking and contains six measures of eighth-note chords with accents and slurs. The bass clef staff contains six measures of eighth-note chords with accents and slurs.

Fifth system of a musical score. The treble clef staff contains six measures of eighth-note chords with accents and slurs. The bass clef staff contains six measures of eighth-note chords with accents and slurs.

First system of a musical score. The treble clef staff features a continuous eighth-note pattern with a dynamic marking of *ff* (fortissimo). The bass clef staff contains a few notes, including a half note and a quarter note, with a dynamic marking of *ff*.

Second system of a musical score. The treble clef staff continues the eighth-note pattern. The bass clef staff has a few notes, including a half note and a quarter note, with a dynamic marking of *ff*.

Third system of a musical score. The treble clef staff continues the eighth-note pattern. The bass clef staff has a few notes, including a half note and a quarter note, with a dynamic marking of *ff*.

Fourth system of a musical score. The treble clef staff features a continuous eighth-note pattern with a dynamic marking of *ff* (fortissimo). The bass clef staff contains a few notes, including a half note and a quarter note, with a dynamic marking of *ff*.

Fifth system of a musical score. The treble clef staff features a continuous eighth-note pattern with a dynamic marking of *ff* (fortissimo). The bass clef staff contains a few notes, including a half note and a quarter note, with a dynamic marking of *ff*.

First system of musical notation. The key signature has two sharps (F# and C#), and the time signature is 3/4. The right hand features a melodic line with triplets and a crescendo marking (*cresc.*). The left hand provides a harmonic accompaniment with eighth notes.

Second system of musical notation. The tempo marking *Moderato* is centered above the staff. The right hand continues with triplets and a forte marking (*ff*). The left hand features a bass line with a forte marking (*ff*) and a triplet.

Third system of musical notation. The right hand features a continuous sixteenth-note pattern, with a '6' marking above the staff. The left hand has a simple bass line with a few notes.

Fourth system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand features a bass line with a crescendo and rallentando marking (*cresc rall.*).

Fifth system of musical notation. The right hand features a sixteenth-note pattern. The left hand features a bass line with a forte marking (*ff*) and a final cadence.

From  
Ned Wayburn's  
"Town Topics"

## Tone-Pictures

## III

## Winter

Harold Orlob

Allegretto

The musical score is written for piano in 6/8 time. It begins with a forte (f) dynamic and a series of chords in the right hand, while the left hand plays a steady eighth-note accompaniment. The melody in the right hand is characterized by a series of eighth-note runs and rests, creating a rhythmic pattern. The score is divided into five systems, each with a grand staff (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked 'Allegretto'. The score concludes with a final chord in the right hand and a sustained eighth-note accompaniment in the left hand.



Tempo di Valse moderato



(Skating Scene)  
Tempo di Valse

*p-f*

1. 2.

*f*





(Double Dance)  
 Agitato





## Andante moderato

First system of musical notation for 'Andante moderato'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked *p* (piano). The treble staff features a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

*A little faster*

Second system of musical notation, marked *A little faster*. The tempo remains Andante moderato. The melody in the treble staff continues with similar rhythmic patterns, and the bass staff accompaniment remains consistent.

Third system of musical notation. The tempo remains Andante moderato. The melody in the treble staff shows some variation in phrasing, and the bass staff accompaniment continues with chords and single notes.

Fourth system of musical notation. The tempo remains Andante moderato. The melody in the treble staff continues with eighth and quarter notes, and the bass staff accompaniment remains consistent.

## Allegro

Fifth system of musical notation, marked *Allegro*. The tempo changes to Allegro. The music is marked *cresc.* (crescendo). The treble staff features a melody with eighth and quarter notes, and the bass staff accompaniment continues with chords and single notes.

Sixth system of musical notation, marked *Allegro*. The music is marked *cresc.* (crescendo). The system concludes with a double bar line. The treble staff features a melody with eighth and quarter notes, and the bass staff accompaniment continues with chords and single notes.



(Double Dance)  
Agitato



## Andante moderato

First system of musical notation for 'Andante moderato'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written for piano (p) and features a melody in the right hand with accents and a bass line with chords. The tempo is marked 'Andante moderato'.

## A little faster

Second system of musical notation for 'A little faster'. The tempo is marked 'A little faster'. The music continues with the same key signature and time signature, featuring a melody in the right hand and a bass line with chords.

Third system of musical notation. The music continues with the same key signature and time signature, featuring a melody in the right hand and a bass line with chords.

Fourth system of musical notation. The music continues with the same key signature and time signature, featuring a melody in the right hand and a bass line with chords.

## Allegro

Fifth system of musical notation for 'Allegro'. The tempo is marked 'Allegro'. The music continues with the same key signature and time signature, featuring a melody in the right hand and a bass line with chords. A 'cresc.' (crescendo) marking is present in the bass line.

Sixth system of musical notation. The music continues with the same key signature and time signature, featuring a melody in the right hand and a bass line with chords. A 'cresc.' (crescendo) marking is present in the bass line. The system concludes with a double bar line and a repeat sign.

## Agitato

First system of the 'Agitato' section. The music is in 3/4 time with a key signature of two sharps (F# and C#). The right hand plays a series of chords, while the left hand plays a continuous eighth-note pattern. A dynamic marking of *f* (forte) is present in the left hand.

Second system of the 'Agitato' section. The right hand continues with chords, and the left hand maintains the eighth-note pattern. The system concludes with a double bar line and a key signature change to one sharp (F#).

(Snow Storm)  
Maestoso

First system of the '(Snow Storm) Maestoso' section. The music is in 12/8 time. The right hand features a dense, rapid chordal texture. The left hand plays a slower, more melodic line with some triplets. A dynamic marking of *ff* (fortissimo) is present in the left hand.

Second system of the '(Snow Storm) Maestoso' section. The right hand continues with the dense chordal texture. The left hand plays a slower, more melodic line with some triplets. The system concludes with a double bar line and a key signature change to one flat (Bb).

First system of musical notation. The treble clef staff features a series of chords, primarily triads and dyads, with a key signature of one flat (B-flat). The bass clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3' and a fermata.

Second system of musical notation. The treble clef staff continues with dense chordal textures. The bass clef staff features a melodic line with a long, horizontal slur spanning several measures, indicating a sustained or glissando effect.

Third system of musical notation. The treble clef staff is marked *very broad* and contains dense chordal textures. The bass clef staff includes a triplet of eighth notes marked with a '3' and a long, horizontal slur, suggesting a wide interval or glissando.

Fourth system of musical notation. The treble clef staff features a melodic line with a long, horizontal slur, followed by a double bar line and a key change to three flats (E-flat major). The bass clef staff includes a melodic line with a long, horizontal slur, followed by a double bar line and a key change to three flats (E-flat major). The system concludes with a final chord in the treble clef staff.

From  
Ned Wayburn's  
"Town Topics"

## Tone-Pictures

## IV

## Spring

Harold Orlob

Andante moderato

*p*

*l.h.*

3

3

3

First system of musical notation. The treble clef staff features a dense, rapid sequence of chords. The bass clef staff begins with a piano (*p*) dynamic and contains a melodic line with a slur. The key signature has one flat, and the time signature is 6/8.

Second system of musical notation. The treble clef staff continues with dense chords. The bass clef staff has a melodic line with a slur. The dynamic *accel.* (accelerando) is marked in the third measure. The key signature changes to two flats.

Third system of musical notation. The treble clef staff has dense chords. The bass clef staff features a melodic line with a slur. The dynamic *ff* (fortissimo) is marked in the third measure. The key signature has two flats.

Fourth system of musical notation. The treble clef staff has chords. The bass clef staff has chords. The dynamic *rit.* (ritardando) is marked in the second measure. The key signature has two sharps, and the time signature changes to 3/4.

Fifth system of musical notation. The treble clef staff has chords. The bass clef staff has chords. The dynamic *f* (forte) is marked in the first measure, with *l.h.* (left hand) written below it. The key signature has two sharps, and the time signature is 3/4.

First system of the musical score. The right hand features a continuous eighth-note chordal texture. The left hand plays a sequence of chords: E2, F#2, G#2, and A2. The system begins with a forte (*f*) dynamic and concludes with a *rall.* (rallentando) marking.

Second system of the musical score. The right hand continues with eighth-note chords. The left hand plays a melodic line in 6/8 time, starting with a piano (*p*) dynamic. The system ends with a half note chord.

Third system of the musical score. The right hand plays a dense texture of eighth-note chords. The left hand features a melodic line with a half note and a quarter note, marked with a slur.

Fourth system of the musical score. The right hand continues with eighth-note chords. The left hand plays a melodic line with a half note and a quarter note, marked with a slur. The system begins with an *accel.* (accelerando) marking.

Fifth system of the musical score. The right hand features a melodic line with eighth notes. The left hand plays a dense texture of eighth-note chords. The system begins with a fortissimo (*ff*) dynamic, followed by a *rit.* (ritardando) marking, and ends with a *ff very slow and f* marking. The system concludes with a double bar line and a key signature change to D major (two sharps) and a time signature change to 2/4.



Butterfly Dance  
Allegro

First system of musical notation. Treble and bass staves in 2/4 time, key of D major. The treble staff begins with a piano (*p*) dynamic. Both staves feature chords and sixteenth-note runs. A first ending bracket is present at the end of the system.

Second system of musical notation, continuing the piece. It features similar chordal textures and sixteenth-note passages in both staves.

Third system of musical notation. The treble staff shows more complex chordal patterns, while the bass staff continues with rhythmic accompaniment.

Fourth system of musical notation. It includes a first ending bracket labeled "1.". The treble staff has a *ff* (fortissimo) dynamic marking, followed by a *rit.* (ritardando) instruction for the first time, and a *2d time fast* instruction for the second time. The system concludes with a *pp* (pianissimo) dynamic marking.

Fifth system of musical notation. It begins with a second ending bracket labeled "2." and a measure count of "10". The treble staff features a *sfz* (sforzando) dynamic marking. The tempo is marked *Allegro*. The system concludes with a key signature change to D minor, indicated by the appearance of two flats in the bass staff.

## Rain

First system of musical notation for "Rain". The piece is in 12/8 time. The right hand features a continuous eighth-note melody with slurs and accents. The left hand provides a steady accompaniment of eighth notes. The dynamic marking *mp* is present.

Second system of musical notation. The right hand continues its eighth-note pattern. The left hand has a brief rest followed by a series of chords. The dynamic marking *f* is introduced.

Third system of musical notation. The right hand continues with eighth notes, marked with an 8-measure repeat sign. The left hand features a sequence of chords and rests.

Fourth system of musical notation. The right hand continues with eighth notes, marked with an 8-measure repeat sign. The left hand features a sequence of chords and rests. The system concludes with a double bar line and a repeat sign.

First system of musical notation. The treble clef staff contains a whole rest followed by a half note G4 (with a flat) and a dotted half note G4 (with a flat). The bass clef staff contains a continuous eighth-note accompaniment. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff contains a whole rest followed by a half note G4 (with a flat) and a dotted half note G4 (with a flat). The bass clef staff contains a continuous eighth-note accompaniment. A slur connects the eighth notes in the bass clef staff across the system. The key signature has one sharp (F#).

Lightning

Third system of musical notation. The treble clef staff contains a whole rest followed by a half note G4 (with a flat) and a dotted half note G4 (with a flat). The bass clef staff contains a continuous eighth-note accompaniment. The key signature has one sharp (F#).

Plaintively

Fourth system of musical notation. The treble clef staff contains a whole rest followed by a half note G4 (with a flat) and a dotted half note G4 (with a flat). The bass clef staff contains a continuous eighth-note accompaniment. The key signature has one sharp (F#).

*Agitato*  
*a tempo*

*rit.*

*f*

*fz*

*3*

*7*

3 3 3 6 *f*

*ff* Curtain down

Rainbow  
Moderato sostenuto

*ff* Curtain up

Curtain

From  
Ned Wayburn's  
"Town Topics"

## ACT II

## No. 11

## Cotton-Blossom Serenade

Lyrics by  
Thos. Gray

Music by  
Harold Orlob

Cot - ton-time is here now and all

Dix - ie is gay,— Dark - ies shuf - fling 'round,—

See old Mam-my's grin, for all the cot - ton is in,— They are goin' to

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal melody and piano accompaniment for the first line of the song. The second system continues the melody and accompaniment for the second line. The third system continues for the third line. The piano part features a variety of textures, including arpeggiated figures, block chords, and moving bass lines. The vocal part is written in a simple, melodic style with lyrics underneath. The key signature has one flat (B-flat), and the time signature is common time (C).

sell ev-'ry pound!      Cant you hear the ban-jos on the lev-ee down there?

Watch those pick-a - nin-nies sway,      There's Mose and Sue\_\_ with

ban - jos there too,\_\_ Just hear the tune they play. \_\_\_\_\_

## REFRAIN

That sim - ple tun - ey sort o' coon - ey

*p-f*

Cot-ton-blos-som ser - e - nade; Hark the spark - ey

3

dark - ey lay, He pets his lit - tle Dusk-y Maid, Now watch him squeeze and tease her,



Hear him strum - ming as he's hum - ming . Sweet - est song was ev - er

The first system of the musical score. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a half note A4, then a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment features a rhythmic pattern of eighth notes and chords in the right hand, and a bass line with eighth notes and chords in the left hand.

played: Oh Lawd - y, Lawd - y, Lawd - y! hear that

The second system of the musical score. The vocal line continues with a half note D4, followed by a half note C4, then a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth notes in both hands.

1. cot - ton - blos - som ser - e - nade! 2. nade!

The third system of the musical score. The vocal line has two endings. The first ending (marked '1.') consists of a half note G4, followed by a half note A4, then a quarter note G4, a quarter note F4, and a quarter note E4. The second ending (marked '2.') consists of a half note G4, followed by a half note A4, then a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth notes in both hands.

From  
Ned Wayburn's  
"Town Topics"

# "Wake up! it's Cake-walk day"

Lyrics by  
Thomas J. Gray

Music by  
Harold Orlob

*Allegro moderato*

The piano introduction is in 2/4 time, key of B-flat major. It features a lively melody in the right hand with triplets and a steady bass line in the left hand. The tempo is marked 'Allegro moderato'.

The first system of the song features a vocal melody and piano accompaniment. The lyrics are: "1. Christmas is a great big day— That comes once ev-ry year, Oh And 2. New Year is a hap-py time, We ring the old year out, And". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second system of the song features a vocal melody and piano accompaniment. The lyrics are: "how weshould cry if the fourth of Ju-ly Should fail to ap-pear! On on La-bor Day, as we all march a-way, With joy we all shout. But". The piano accompaniment continues with the same rhythmic pattern as the introduction.

Thanks-giv - ing Day we love to eat;— But there's one day— that  
 Cake-walk - ers Day is time for fun— Its all great Day's rolled

The first system of the musical score is in B-flat major (two flats) and 4/4 time. It consists of a vocal melody line, a piano accompaniment with chords in the right hand and a simple bass line in the left hand, and a three-measure rest in the bass staff.

can't be beat,— The day when all— get a great big treat; It's  
 in - to one— You see ev' - ry— mo-ther, girl and son— In

The second system continues the melody and accompaniment. The piano part features more complex chordal textures in the right hand, while the left hand remains simple. The bass staff again has a three-measure rest.

here, so cheer The birth of the Cake-walk Day. —  
 line, so fine, They all love a Cake-walk Day. —

The third system concludes the piece. The vocal melody ends with a final note and a fermata. The piano accompaniment provides a harmonic conclusion with sustained chords. The bass staff has a three-measure rest.

## REFRAIN

Wake up! Shake up! It's Cake-walk day! \_\_\_\_\_

Glide up! Slide up! And bom - ba - shay! \_\_\_\_\_

High step, low step, Fly step, slow step, Grab a gal, - be

on the go - step, Ev - ry - bod - y here now should be gay! Come on!

Run on, and get in line! \_\_\_\_\_ Go on, Mis-ter

Lead-er, and clear the way! \_\_\_\_\_ Said Jas-per and Mose, old Me -

lin - da and Sam, All you dog-gone Sons of Ham, Cake up! Wake up!

It's Cake-walk Day! \_\_\_\_\_

1. \_\_\_\_\_ 2. \_\_\_\_\_

3

# An Old-fashioned Groom and an Up-to-date Bride

Lyrics by  
Robert B. Smith

Music by  
Harold Orlob

Allegretto molto moderato

The piano introduction is in 8/8 time, key of B-flat major. It begins with a treble clef staff containing a whole rest, followed by four measures of whole rests. The bass clef staff starts with a whole rest, then plays a series of chords and eighth notes. Dynamics include *p cresc.*, *mf*, and *rit.*

He  
I'm what you'd call an old-fash-ion'd man, Just six - ty years too late. — And  
She  
*a tempo*  
*p dolce*

The vocal line for 'He' is in 8/8 time, key of B-flat major. The piano accompaniment features a melody in the treble clef and chords in the bass clef. Dynamics include *p* and *dolce*.

He  
I'm a twen-ti-eth - cen - tu - ry girl, Strict - ly up to date. — My  
My

The vocal line for 'He' is in 8/8 time, key of B-flat major. The piano accompaniment features a melody in the treble clef and chords in the bass clef.

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She  
tastes are such as Grand-fa-ther had, I can't stand an-y-thing new. — And

mine de-mand each up - to - date fad: What *are* we going to do? —

## REFRAIN

An old - fash - ion'd groom and an up - to - date bride,

*p-mf*

How will they live when the knot — is tied? In an old-fash-ion'd cot-tage or

up - to - date flat, He will want this way, she will want that.

Old - fash-ion'd din - ners or au - to-mat slot, Old - fash-ion'd dance - es or

up - to - date trot: Which will they cling to? Who will de - cide For this

old - fash-ion'd groom and this up - to - date bride? An up - to - date bride?



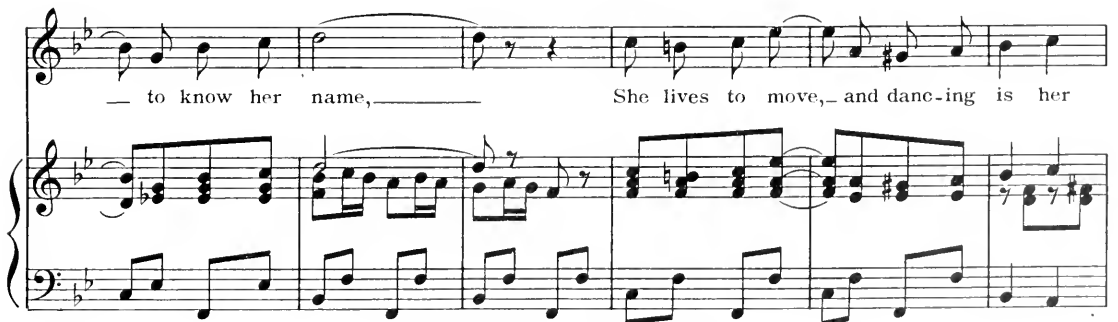
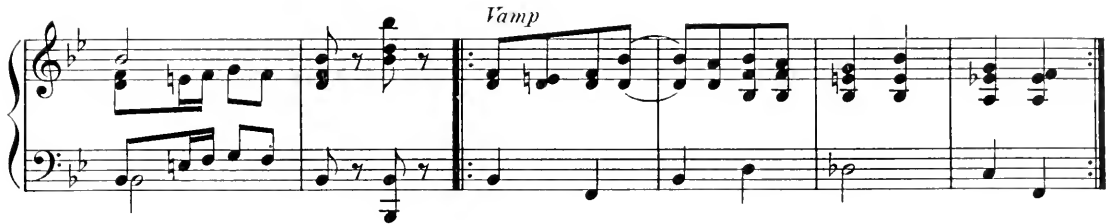
From  
Ned Wayburn's  
"Town Topics"

## No. 14

## All Full of Ginger

Lyrics by  
Thos. J. Gray

Music by  
Harold Orlob



fea - ture; How she keeps at — it is a shame, she's game! Why,

she starts her danc - ing when the Roost - ers' crow - ing, Does - n't stop till —

— the moon goes down, — Has but one no - tion, that's keep - ing in mo -

- - tion, She's al - ways twirl - ing — a - round. She's on the go, go,

## REFRAIN

All full of gin - ger, I think she used to live on pep-per! All full of gin-

- ger! In town no - bod - y could out-step her. To all the boys —

Danc - es she'd give, — They could make noise, No-thing would fliv-

— So full of gin - ger, That they all called her Miss Pa-pri - ka,

So full of gin - ger that ev-'ry one in town would seek her, Two-steps, new steps,

The first system of the musical score features a vocal melody in G major (one flat) and a piano accompaniment. The melody is characterized by eighth-note patterns and accents. The piano part consists of chords in the right hand and a bass line with eighth-note patterns in the left hand.

knows ev - 'ry trot, She could teach the Cas-tles a lot;

The second system continues the melody and accompaniment. The piano part features more complex chordal textures and rhythmic patterns, including sixteenth-note runs in the right hand.

All full of gin - ger, so full of gin - ger, She went to Ja - mai -

The third system continues the melody and accompaniment. The piano part features more complex chordal textures and rhythmic patterns, including sixteenth-note runs in the right hand.

- ca to live! 1. live! 2. live!

The fourth system concludes the piece with a double bar line. It includes first and second endings for the vocal line, both leading to a final 'live!' instruction. The piano accompaniment also features a repeat sign and a final cadence.

From  
Ned Wayburn's  
"Town Topics"

## No.15

## Marionettes

Lyrics by  
Frank M. Stammers

Music by  
Harold Orlob

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note D, then a half note E, and continues with a series of eighth and sixteenth notes. The bass line consists of chords and single notes. Dynamics include *f* (forte) and *p* (piano).

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The melody is in 2/4 time, key of D major. The lyrics are: "1. Shake-speare said, you know, Cen - tu - ries a - go, That this world was 2. Think how ver - y near, Like toys we ap - pear, Men are just like". The piano accompaniment consists of chords and single notes.

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "one big stage; One and all our part jump - ing - jacks; Some of them do tricks,". The piano accompaniment consists of chords and single notes.

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At the era - dle start Till the cur - tain falls at sev - enth  
Mon - keys climb - ing sticks, Oth - er ones have wood - en heads with

age. But some play parts, they think a lot and do a lot, But  
cracks. And girls are just a lot of pret - ty dol - lies, Wind them

most of us act like a stick, For we're a lot of things  
up, they'll talk and nev - er stop; A lit - tle paint and lace,

Worked by man - y strings, And an - y one can use us if they know the trick.  
En - am - eled wax face Just man - i - kins like we are in life's big toy-shop.

*rit.*

## REFRAIN

For we are just ma-ri-o-nettes, Just

two au-to-mat-i-cal man-i-kin pets; A smile from you, we're hap-py, But

give us a dig and we're scrap-py; To use us you pull on the string, We

work and we whis-tle, we dance and we sing, Just tick-le us here and we walk,-

Touch us right here and we talk. — Ma - ma! — Pa - pa! — You see we're Ma-ri-o-nettes!

The first system of the musical score. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics: "Touch us right here and we talk. — Ma - ma! — Pa - pa! — You see we're Ma-ri-o-nettes!". The piano accompaniment features a rhythmic pattern with eighth and sixteenth notes.

DANCE

The second system of the musical score, labeled "DANCE". It continues the piano accompaniment from the first system. The tempo or mood is indicated by the word "DANCE" in all caps. The piano part features a more active melody with eighth notes and rests.

The third system of the musical score, continuing the piano accompaniment. It features a steady rhythm with eighth notes in the right hand and a more complex bass line with eighth and sixteenth notes.

The fourth system of the musical score, continuing the piano accompaniment. It maintains the rhythmic pattern established in the previous systems, with a mix of eighth and sixteenth notes.

The fifth system of the musical score, concluding the piano accompaniment. It features a final cadence with a whole note chord in the right hand and a half note in the left hand.



From  
Ned Wayburn's  
"Town Topics"

## No. 16

## Put it Over

Lyrics by  
Robert B. Smith

Music by  
Harold Orlob

*Allegro moderato*



all. \_\_\_\_\_ There's a man \_\_\_\_\_ on first,

a man on sec - ond - An - oth - er man on third; \_\_\_\_\_

\_\_\_\_\_ When might - y Mike \_\_\_\_\_ gets up - we'd won (we

reck - oned) - From ev - 'ry side is heard: \_\_\_\_\_ "Put it

## REFRAIN

o - ver! All we needs an - oth - er run! And the

um - pire cried, "Strike one!" "Put it

o - ver! Let us see what you can do! And the

um - pire cried, "Strike two!" With a

might - y swing— he made the leath - er sing— And the

crowd set up— a howl, We saw it land—

— be - hind the left - field stand: But the um - pire

shout - ed, "Foul!" "Put it "Foul!"

## No.17

From  
Ned Wayburn's  
"Town Topics"

## In Time of Peace Prepare for War

Lyrics by  
Robert B. Smith

Music by  
Harold Orlob

Tempo di marcia maestoso

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la - tions Are an - y where fore - seen, ——— When

en - voys dip - lo - mat - ic Of all the

man - y lands ——— Are friend - ly, dem - o -

crat - ic, En - gaged in shak - ing hands: ——— Then

## REFRAIN

build up your ar - my With

men you can't de - feat,

Build up your na - vy With

ships that can't be beat, Pro -

test your ports with might - y forts, And

guard your na - tive shore; In time

of peace pre - pare

for war! war!









